

The Chronicle

of the Early American Industries Association, Inc.

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Number 4

IRONS

CHARLOTTE WOODHULL

JUDGING from accounts of the home life of our early ancestors, they were not particularly fastidious about laundering. Their garments, furthermore, were not usually made of washable materials. Considering the scarcity of implements for the job and the crudeness of those available, it is small wonder that laundering was not the important weekly household chore it is today. When washing was necessary, it was done in the streams and the clothing was beaten on boards or stones. Records of the early 16th Century mention "Pressing Machines."



Fig. 1. Smoothing Board. 28" long, 2½" wide, and 1" thick.

One of the earliest contrivances was the "Box Mangle." It consisted, literally, of a box filled with stones and worked by a cranked handle. Articles to be pressed were wound round loose wooden rollers and over these the box ran backwards and forwards. This sort of pressing was sufficient for sheets or blankets only. "Mangling Boards" were in use prior to any mechanical contrivance. As with the "Box Mangle," clothes were wound round a single small roller, like a rolling pin, and smoothed with a piece of wood shaped like a wide spatula with a handle at one end, Fig. 1. We find many Dutch examples of these "Smoothing Boards." Some are beautifully carved with hearts and arrows and were given as love tokens to prospective brides. It is said that at Ephrata, Pennsylvania in the Old Bissell Community of Seventh Day Baptists, the fresh and precious linen used in "Love Feasts" and other religious services was always "smoothed" but never "ironed."

With the introduction of starch into England in the middle of the 16th century, all sorts of irons came into use. In the early 17th century a special implement was used for the ruffles, flounces and frills which were the fashion of the times. It was called a "Goffering Iron" or a "Tally Iron," Fig. 2, "Tally" being a corruption of Italian after the country from which it was introduced.

These Goffering Irons were finger-like tubes, ranging from one-quarter inch to one and one-half inches in diameter, mounted on heavy bases and were heated by inserting a red hot bar of iron similar to a poker. The starched linen was grasped in both hands and pressed over the hot barrel which made a semi-circular crimp. Often two or more tubes of different sizes were mounted on the base. One type of goffering iron had closed tubes

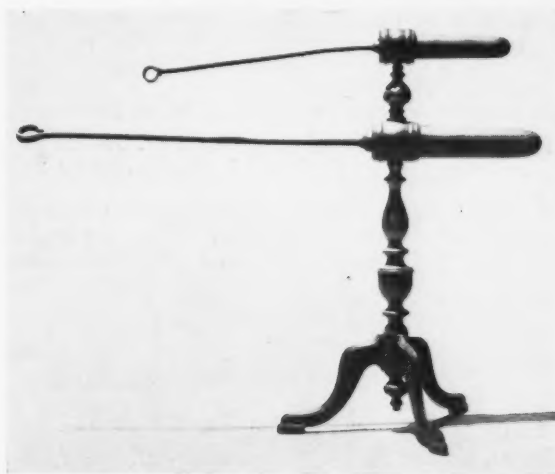


Fig. 2. Double Goffering Iron with snake feet — brass standard.

heated in the center by charcoal. Fig. 3. For general smoothing, there was the Box Iron — the fore-runner of the familiar Flat Iron. It was heated in the same manner as the Tally Iron — by inserting an iron heater through a door at the wide end, Fig. 4. Some of these were designed to be heated by charcoal.

Between the 16th and the 19th centuries, most of the requisites for use in the home, as well as in the field, were made in the villages, so it was natural that the earliest flat irons were made on the blacksmith's forge. In common with most artisans of the past, the smithy took pride in his work and was a bit of an artist and a designer in his own field. Therefore, we find a great variety of handles on old irons — some quite decorative, with elaborate curls or twists where the handle is attached to



Fig. 3. Charcoal heated Goffering Iron. Height 12", maximum width, 11". Found in Hamilton, New York

the base. Some handles are high to keep them from getting too hot — some have shields to protect the hand of the user. They also vary in size and thickness. Sad irons



Fig. 4. Box iron in which was inserted a heated slug. Length 8", height 6".



Fig. 5. Cast iron cone for heating four iron. Marked: "Reliable 93 S&T Co., Cleveland, Ohio."

are larger and thicker than flat irons and were used for smoothing heavy fabrics. The tailor's smoothing iron is called a "goose" — probably because its handle resembles the neck of a goose. (Incidentally, the plural of this word "goose" is "geese.") Although gradually standardized in size and weight, the flat iron, together with the sad iron and the tailor's goose, continued in use until the advent of the electric iron.

When there seemed to be no possible way to improve the flat iron itself, new methods of heating the iron were devised. The Shakers built stoves with pyramidal sides against which many irons could be placed and heated simultaneously. When flat irons were heated on top of the kitchen stove, it was important to conserve the space directly over the fire. A cone of iron, made to fit into the opening of one stove lid, could heat your irons and still leave room on the top of the stove for other utensils, Fig. 5. Another unique heating gadget is a tray, the exact size to fit into the stove top opening when two lids and the divider were removed. The tray is divided

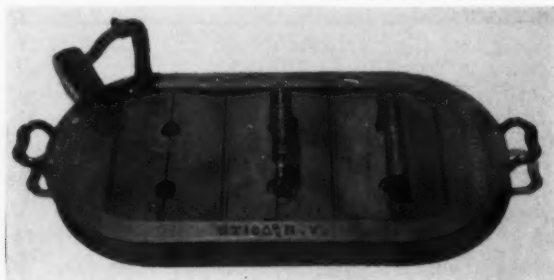


Fig. 6. Cast iron tray to heat three irons. Marked: "Wheeler and Bailey, Utica, N. Y. Pat. January 26-1862 Number 9"

into three sections with separate hinged covers to enclose the base of the irons only. Thus the handles were shielded somewhat from the intense heat of the stove, Fig. 6.

By the middle of the 19th Century, there were patents galore. To mention a few — In 1852, a charcoal iron was patented by C. Bless and R. Drake. It is quite high with a curved funnel at the front. Air was admitted through a vent at the back of the iron. On this vent is an oval impression of what is probably the likeness of



Fig. 7. Charcoal iron, Patented 1852 by C. Bless and R. Drake.

Hephaestus — the Greek god of metal working, Fig. 7. Hephaestus is represented as heavily built and middle-aged with a beard and long hair, usually holding a hammer or tongs.

The "Geneva, Illinois Hand-fluter," Fig. 8, patented in 1860 was a great improvement over the old goffering iron. This fluter consisted of a heavy block of iron with a corrugated surface which could be heated in the fire. The material to be fluted was placed on the block



Fig. 8. Geneva Illinois hand flutter. Patented 1860.

and a rocker-shaped iron, also corrugated, with a wooden handle, was pressed over it. Another interesting fluter is shaped like a flat iron. The handle is attached to a corrugator lid hinged at the front of the iron, Fig. 9.

A rather elaborate fluting iron, "The Original Knox," patented in 1870, Fig. 10, has corrugated rollers,



Fig. 9. Crimping iron with swinging handle. American. Length 7", width at heel 2 1/2".

heated like the old goffering irons by inserting hot iron rods inside the rollers. The rollers are made on a heavy stand which could be fastened to a table and turned by a handle. The stand is prettily decorated and has a photograph of "Susan A. Knox" framed and set in the base.

A flat iron, with a handle that could be swung back



Fig. 10. "The Original Knox" Patented 1870" With photograph of SUSAN A. KNOX framed and set in the base.

on a hinge when the iron was heating, was patented by P. W. Weides of Philadelphia, Pennsylvania in 1870. For ironing stiffly starched shirts and collars, a small oval "polishing" iron was made and patented by M. Maloney of Troy, New York in 1876. The face of these irons are etched in various patterns to keep them from sticking to the starched surfaces.

The "Akron Lamp Mfg. Co." put "The Diamond"



Fig. 11. "Diamond" oil iron. The Akron Lamp Mfg. Co.

on the market. It burned oil, had a font at the back of the iron with a control to regulate the flame, Fig. 11.

By the latter part of the 19th Century, gas irons were in general use in cities and were made in various sizes and weights. This era opened up the country for travel and there developed the need for a small iron



Fig. 12. Travel iron to heat over a gas jet, Patented 1888 by James A. Sharp of New York and James D. Suther of Brooklyn. Length $4\frac{1}{2}$ " width at heel 3".

which could be carried in one's luggage. One very unique example was patented in 1888 by James A. Sharp of New York and James D. Suther of Brooklyn, Fig. 12. It measures $4\frac{1}{2}$ inches in length, with a wooden handle. On top of the heating surface of the iron is a funnel-like opening and directly above this opening a small hole through the handle. The iron could be placed, handle

(Continued on Page 44)

LACE MAKER'S PILLOW AND GLOBE

BEATRICE H. STONE

THIS lace maker's pillow I purchased at an auction at ex-Governor Smythe's mansion in Manchester, New Hampshire when Mrs. Smythe died a few years ago. The Smyths were very extensive travellers and it is not known where they obtained the pillow, however, you will note that it is exactly as some lace-maker left it, no doubt, many years ago.



Fig. 1. Lace maker's pillow and Globe.

Figure 1 shows the pillow, ready to work, with the globe and candle for additional light. The globe is 17" tall including the glass stopper and 7" in diameter with a 5" diameter base. The large blown stopper is $3\frac{1}{4}$ " in diameter and 5" tall.

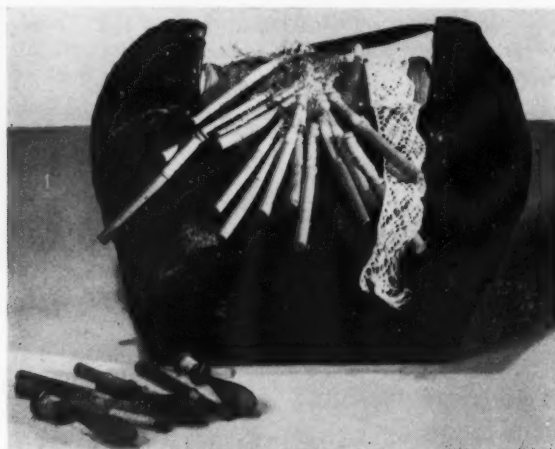


Fig. 2. Pillow — close-up view.

Figure 2 is a close view of the pillow. It is a wooden form, padded, and covered with brown leather. The roll, set down in the opening at the top, is padded and covered with linen. The paper pattern for the lace is pinned to the roll and one can see the pins stuck in the pattern ready to make lace. There are 15 bobbins now on the roll, with handmade lace attached. Below the pillow are extra bobbins that came with it.

Early American Industries

Mortars and Pestles and Their Many Uses

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MARY EARLE GOULD

ATTENDING an auction a few years ago, my bidding gave me a rare mortar and pestle, listed as a "corn log," fig. 1. Webster says a log is a "bulky piece of timber." This is claimed to have been made by an Indian. The mortar stands 34 inches high and 16 inches in diameter, a tree trunk cut from a twisted base of a tree. Many large mortars were shaped, but this was not. The cavity is hollow, 13 inches deep. That fact convinced me that it was used in making samp, a food peculiar to the Indians.

The pestle was made from another tree trunk, six

Previous to finding this arrangement of mortar and pestle, I had read that a pestle was often rigged to an apple bough. The bough was pulled down when the pestle was driven into the mortar and the bough sprang back when released, thus lifting the pestle and carrying the weight. Man's ingenuity has always been evident.

Alice Morse Earle tells of the mortar and pestle being used to make signals, in the manner of a code. Isolated neighbors had no means of communicating with each other in the days of foot paths and no conveyances. In some peculiar form, a code was worked out by taps of the pestle in the mortar; unwritten but understood. The neighbors could give signals of joy or distress, often calling for help. The story goes on to say that sailors on the

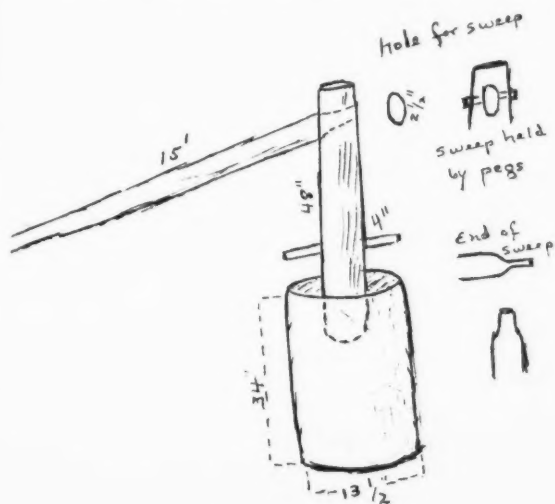


Fig. 1. Corn log

inches in diameter and 45 inches long, tapering slightly. That, too, is not shaped except for a round bottom that fits into the curved cavity of the mortar.

The unique part of the implement is its construction and operation. The upper end of the pestle has a funnel-shape hole, 2 inches long, cut clear through. A fifteen-foot pole was taken from a slender sapling, tapering from 4 inches to 2 inches. The larger end was cut flat for a distance of 4 inches to fit into the opening at the end of the pestle. A sturdy peg inserted into the hole held the pole by pressure. The pole, midway, rested in the crotch of a small sapling, set into the ground at a proper position, acting as a fulcrum. This was the manner of well sweeps, both as to size and length of the pole and its working with a crotch.

The operation of the pestle in the mortar is explained by its construction; part way up from the lower end of the pestle are two extending slender handles or grips, 4 inches long. Using these two handles, the worker lifted the pestle, the long pole on its fulcrum taking the weight. There is a fine point of balance between the pestle and the length of the pole. The pestle dropped with its own weight when pulled down, crushing the corn in the mortar.



Fig. 2. Indian samp mortar. Standing 28 inches high. One on left is for spices, made of birch. At right, one of *liquim vitae*. Small one for doctor's herbs.

coast could hear the thud of the pestle and knew that they were approaching land.

The early mortars of the Indians were doubtless of stone, for many have been found, hollowed by erosion and shaped with a primitive tool. A shaped stone was used as a pestle. The Indians had few tools with which to work; stone, bone and shell were their equipment. Their wooden bowls and canoes and mortars were made by charring with fire. Using birch bark for fire, they charred and then cut, charred and then cut. It was a slow process. The cavity of my spring pole mortar shows a charred area that was not completely removed. An Indian mortar that has been in my museum for a number of years stands twenty-two inches high, with a shallow cavity. It is shaped like an urn, fifteen inches in diameter and made by hand, fig. 2. A pestle could have been of stone, a right-angle limb or a shaped one of wood.

Another large mortar stands twenty-one inches high

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with an opening of twenty inches, fig. 3. It has a deep cavity which was worn still further down by the constant use of the heavy pestle. It was made by hand with cutting tools as the tool marks inside and outside testify. The outside is painted green, possibly to protect the wood. The pestle is forty-two inches long and was taken from a limb and shaped with two heads, one at either end. Both heads are stained and have an odor not unlike crushed green grass. The odor of barley does not leave wood which was used in crushing, so it can well be believed that the mortar and pestle was used in crushing barley for making malt. Many families grew barley for



Fig. 3. Rare mortar for crushing barley.

such a purpose. The barley was first crushed and then steeped in water and then dried in a kiln.

A long odd pestle in the museum has a head for pounding at one end and a shaped blade at the other, with a rounded grip in the middle. It stands five feet long, the head about fifteen inches long and the blade ten inches. This could have been used in any deep mortar for pounding grain. Large quantities of grain were threshed on the barn floor and sifted in the splint winnowers. Small quantities were broken in the mortar and sifted with the splint sieve.

The common household wooden mortar was shaped on a lathe. History tells us that the lathe is an ancient instrument. The first type was the spring pole lathe. This was operated by a pole suspended from the ceiling by its middle. A cord was attached to one end, run down to the shaft of the working arm and wound around it and then down to the treadle. When the treadle was pressed, the arm turned around and the pole overhead was pulled down. Releasing the treadle caused the pole to spring

back, which motion gave it its name. The wood to be shaped was put onto the arm and the cutting was done with hand tools. The arm turned half circle and the work had to be reversed on the arm to make the complete circle.

Often the spring pole lathe was rigged out in the yard, using an apple bough as a pole.

The next lathe called a mandrel lathe, turning the arm full circle by means of a belt.

Mortars for use by the apothecary were of iron, soapstone, brass and wedgewood, capable of withstanding hard usage. A mortar and pestle was a common sign over a shop, described as originating the name of the apothecary; a-pot-he-carries.

The household mortars and pestles were of many sizes and for many purposes. The wood used was pine, birch, maple, curly maple, cherry, ligum vitae and the burl of the maple. The most striking ones were made from the ligum vitae, showing much beauty in the shades of the sap wood and the heart wood, both in the mortar and in the pestle. The wood is heavy and the mortar that stands fifteen inches high weighs many pounds, fig. 4.



Fig. 4. A study in contrasts. The large one is ligum vitae and the one at right, burl, with a pestle with an iron head.

Mortars made from the burl, the wart or excrescence on maple or oak trees, lasted over the years. They show many varieties in cutting on the lathe, many of them most artistic as to shape and design. One mortar in the museum must have been made from the gnarled root of a tree, a section of it giving away from long usage. The break was plugged with lead and its life was extended.

A recent acquisition is the very slender mortar that could be classified as a grinder. It stands twenty-three inches high and is six inches in diameter with a bulbous base. The cavity is four inches in diameter and a foot deep, fig. 5. The pestle is 23 inches long, a slender handle with a head ten inches long. In the end of the head, square-headed hand-wrought nails were driven in, 14 by count, with just the heads protruding. This classifies the tool as a grinder. The odor of spices is still strong and pieces of spice bark are still caught between the nail heads. This ostensibly is a spice grinder, but the pur-



Fig. 5. Mortar and pestle used in crushing spices. Note the nails driven into the end of the pestle.

chaser said it was made for crushing corn. It was made by an Indian and used for his samp — corn parboiled in hot water and crushed in a mortar. The nails could have been put in later and the purpose changed to a grinder, although rather deep.

There were small spice grinders and two different types are in the museum. They are barrel-shaped, turned on the lathe. Standing 7 inches high and 2 inches in diameter. The head of one was filled with steel point and points were driven into the bottom. These two parts crushed the spice. The other one has a much worn sheet of tin nailed to both the head and the base.

The mortar used to crush snuff is slender with a shallow cavity. The pestle is small. It is made of chestnut. One especially for spices has a deep cavity and a slender, long pestle. It is light in color and doubtless is birch. Small mortars, two and three inches in height were for herbs used in medicines, fig. 6. There are 44 mortars and pestles in my museum, all different.

Pestles for burl mortars were of various woods, apparently never made from burl. Most of them were made of maple, some of maple, one of cherry and one of oak, weighted with an iron head. One was made from the gnarled root of a tree and one has a rounded ball head.

Everything came to the home in coarse form; sugar from the maple tree and then the sugar cane, salt from the mines, spices brought over on the whaling vessels from the Indies and herbs grown at home, for medicines and dyes.

A quassia cup may not be considered a mortar but I found one complete with a pestle. The wood was discovered to be medicinal, by a native named Quassy. Its properties were intensely bitter and could be made by pouring water into the wooden mortar or cup or by pounding pieces of bark in the mortar. Few pestles are



Fig. 6. Left end, a *lignum vitae* mortar and pestle, showing the heart wood and sap wood. Next, a birch spice mortar with deep cavity. Extreme right, a chestnut snuff mortar with shallow cavity. Front, a small herb mortar and a pestle made from a root of a tree.

found as they were easily lost, giving the conception that there never were pestles.

There was scarcely anything more important in the home, the shed and in the barns than the combination tool of mortar and pestle.

SPRING MEETING — 1962 OLD STURBRIDGE VILLAGE

June 22, 23 and 24 are the dates for our Spring Meeting, to be held at Old Sturbridge Village, Sturbridge, Massachusetts. One of the special features will be a member's auction. Our whole association benefits from this event, so members are urged to bring duplicates, or other items which they do not need, to make the auction interesting and worthwhile. Items may be donated outright to EAIA or placed in the auction on a 20 per cent commission basis.

Please plan now for the meeting and your donations to the auction. More details on both will be forthcoming in the March 1962 issue of the *Chronicle*.

The Chronicle HEARTH OVENS

RUTH LESSEY

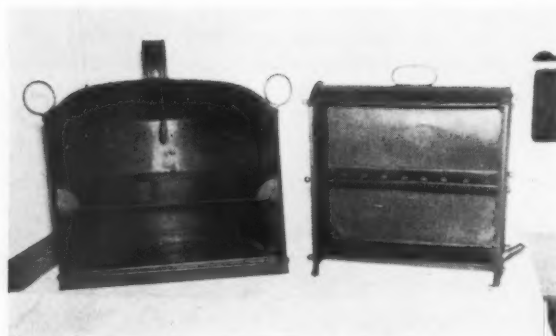


Fig. 1. *Hearth Ovens. Black Bird roaster and Apple roaster.*

TIN ovens were legion during the days of fireplace cooking. They were of many types and many sizes from the large tin kitchen with its turn-spit that took care of the large joints and fowls to the small roasting ovens such as these shown here. The latter, figure 1, I have added to my collection recently and have not seen elsewhere. Both are native of Pennsylvania.

Figure 2. This small oven 10"x10"x14", is similar to Mary Earle Gould's Apple Roaster featured in her book



Fig. 2. *Apple Roaster.*

Antique Tin & Tole Ware, plate 16, page 17, and I have roasted apples in it very successfully. However, the two rows of holes through the curved upper shelf and the spout at the end of the bottom shelf for pouring off juices or fats suggest that it was made for small meats such as chops, kidneys and sausages.

Figure 3&4. This is a Black Bird roaster, a very popular dish at one time both in England and in this country, but surely it was used for other small birds and meats as well as for biscuits and corn bread. This oven is 10"x11"x7" deep, has a removable center shelf with 4 long slits, a removable tray in the bottom and 3 hooks



Fig. 3. *Black Bird Roaster.*

fastened through the top to hang the birds or meat on.

The date of the two ovens could be anywhere in the 19th century and lucky was the housewife that owned one of them.

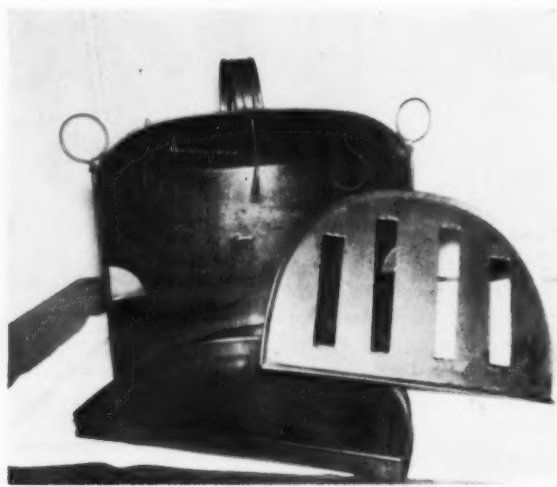


Fig. 4. *Black Bird Roaster showing parts.*

IRONS

(Continued from Page 40)

side down, over any regular gas jet and heated to the desired temperature, lifted off and put to use.

Since time began, man has aspired to build that proverbial "better mouse-trap" and so it is with the household iron. Improvements are still being made and new patents applied for.

All irons pictured are from the author's collection.

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The Chronicle

Early American
Industries Association, Inc.

The purpose of the association is to encourage the study and better understanding of early American industry, in the home, in the shop, on the farm, and on the sea, and especially to discover, identify, classify, preserve and exhibit obsolete tools, implements, utensils, instruments, vehicles, appliances and mechanical devices used by American craftsmen, farmers, housewives, mariners, professional men, and other workers.

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DUES

The annual dues are payable on January 1st and are \$6.00. The *Chronicle* is published quarterly and is sent to all members without additional charge. Printed on the press of *The Virginia Gazette*, founded 1736, *Williamsburg, Virginia*.

PRESIDENT'S MESSAGE

TO THE WOMEN MEMBERS OF THE EAIA

WE DEDICATE this issue to the women of our organization. Especially those women who remain so much in the background! We men realize that we monopolize our meetings and the articles that appear in our *Chronicle*. Often we fail to remember that you, too, have interests in our Early American Ancestors and that you too collect and are proud of what you collect and the information and knowledge that you possess.

We men, to make up for this lack of recognition on our part, dedicate this issue to you women members of the EAIA. Every article that appears in this issue was written by one of you! The pictures and the research that has gone into these articles have come from you!

We trust that this will make you realize that we feel that you are a part of our organization and that without you our organization lacks a certain "something" that you have added by being present at our meetings and behind we men who love the bygones of yesteryears.

By this issue of the *Chronicle* we show our appreciation for your devotion and hope that this will prompt you to contribute articles for our *Chronicle* that we too may share your knowledge and collections.

As President of EAIA, I personally take this opportunity to express my deepest appreciation to you and command that our male members take a back seat and listen to what you have to say!

Fred C. Sabin, MD.

SMITHSONIAN PROJECT

YOU will recall that our Organization has been called upon to contribute hand tools and equipment used in America prior to 1850, in the trades of builder and carpenter, to the Smithsonian Institute for their Museum of History and Technology. Mr. Elwood Way, Chairman of this special Committee, issued pleas to members to bring tools they wished to contribute to our meetings. The response to this has been most gratifying. At the recent meeting at Pennsylvania Farm Museum of Landis Valley, Mr. Way received over 40 tools. This is a most excellent start and Mr. Way wishes to thank all those who contributed. However, many more tools are needed. In the March issue of the *Chronicle* will appear a report by Mr. Way concerning this project, our efforts to date, and further needs of the Institution.

The Chronicle RAISIN SEEDERS

JOSEPHINE H. PEIRCE

Figure 1 shows an early type raisin seeder and figure 2 is an advertisement of this type by the Everett Specialty Company, Boston, Massachusetts. Under the picture the following description is given: "A simple device, that with a little practice will enable one to seed a pound of raisins in *less than ten minutes*. The simplicity of its construction, and its low price, together with the *perfection and ease* with which it performs a work ordinarily irksome and tedious, commends it to every housekeeper in the land, as well as all restaurants, pastry cooks and hotels. A child can use it." The directions read: "Pour

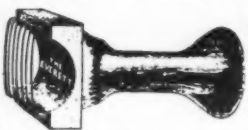


Fig. 1. Early Raisin Seeder

boiling water over the raisins and let them stand about a minute to prevent them sticking to the wires or hands. Spread the raisins, while wet, and warm on a table,

THE EVERETT RAISIN SEEDER.

Agents Wanted
in Every Town.
Just the Thing
FOR FAIRS, Etc.



BOYS and GIRLS
Make Money
Selling These.
Samples and Agents
Terms by mail
15 Cents.



2



3

Fig. 2. The Everett Raisin Seeder.

bread-board, or any hard, flat surface, and press the wires down upon them, with the wires *lengthwise* of the raisin (Fig. 2); use a slight rocking motion and just sufficient pressure to force the seeds through the wires. To remove the raisin, draw it toward the end of the wires, lifting

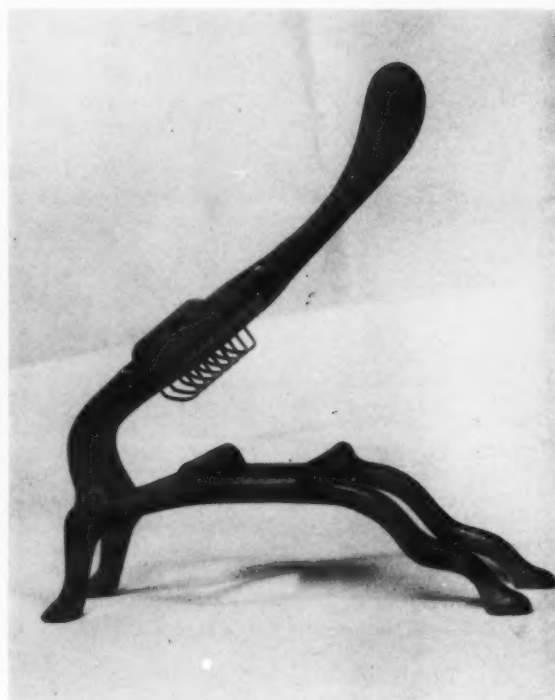


Fig. 3. Leverage type raisin seeder.

it at the same time (Fig. 3). Experience shows that the knack is readily acquired upon seeding half a dozen raisins. *It is absolutely necessary to use boiling water to obtain the best results.* Do not try to seed a dry raisin. "Price 15 cents."

Figure 3 shows the next advancement. Leverage is applied by pulling the handle down when the raisins are placed on the small platform.

The *Enterprising Housekeeper*, 1897, edition, shown in figure 4, advertised, on page 55, their *Enterprise Raisin and Grape Seeder*, figure 5. This is a further improvement as the raisins are placed in the receptacle and by turning the handle the raisins are forced through the rubber rollers that squeeze out the seeds, the latter falling one way and the raisins another, as shown in the illustration. On the extension that holds the seeder is stamped "Wet the Raisins." The directions "sent with each machine" reads: "After fastening the Seeder to the table, set the rubber roller moderately tight against the toothed cylinder by means of the thumb screw (marked A). Be careful to see that the roller turns freely on its shaft." No. 36 was the size for families, and "will seed a pound in five minutes" price \$1.00. No. 38 was the size for bakers, hotels, etc., and "will seed a pound in one minute" price \$2.50. In this issue were two receipts using raisins; one for raisin pie and one for mince-meat. If any of you members who have early raisin seeders and would care to try these delicious receipts I would be delighted to send them to you!



Fig. 4. *The Enterprising Housekeeper*, 1897, Edition.

Figure 6 is a similar type to the Enterprise Seeder.

I sometimes feel that modern improvements are taking all the fun out of the kitchen. What satisfaction it must have been to have been able to say I cooked everything from "scratch" instead of by electronic devices!

The Enterprise Raisin and Grape Seeder

Removes every seed without waste.

A child can operate it.



Seeding raisins a pleasure since the introduction of this marvellous little device.

NEW PUBLICATION

Mr. Edward H. Pinto, Oxhey Woods House, near Northwood, Middlesex, England, where he has his home and Museum of Wooden Bygones, and member of our Association, is well known in America as the author of *Treen or Small Woodware Throughout the Ages*. Several of our members have visited Mr. Pinto's Museum and expressed admiration of his remarkable collection.

Mr. Pinto has recently published a very concise and informative 96 page book on *Wooden Bygones of Smoking and Snuff Taking*, with 50 illustrations.

In the first part of his book Mr. Pinto describes the pipes, tobacco jars, tobacco stoppers, smoker's companions of a more gracious age. The second part of his book is concerned with snuff taking.

The illustrations cover such items as wooden pipe moulds, tobacco cutters, snuff rasps and boxes, and cigarette-making gadgets to the American Red Indian cigarette sign and American cigar moulds.

Wooden Bygones is not only a collector's book, but is also a source book for those interested in our forefathers' social activities.

Publishers are Hutchinson & Company, Ltd., 178-202 Great Portland Street W. I., London, England. Price 30 shillings.

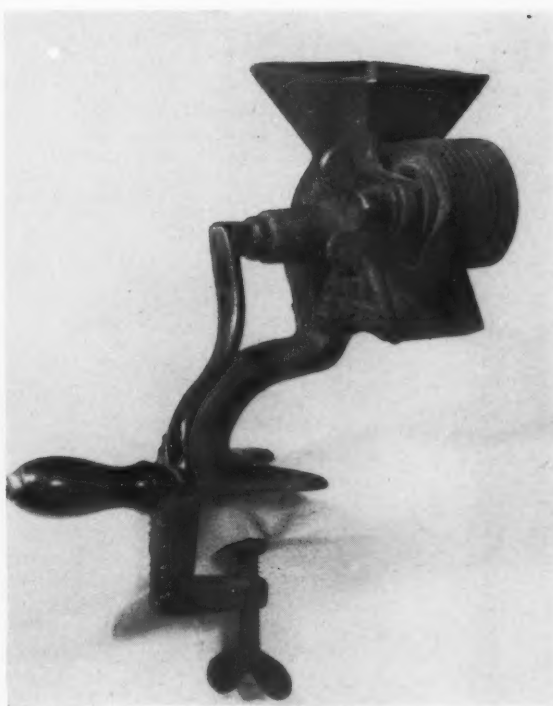


Fig. 6.

Fig. 5. Page 55, *The Enterprising Housekeeper*.

Lamp Chimney Pole, Funnel Cake Tin, Whatsit

ADA Y. HARRIS

IN OLD country stores, there was a lamp chimney rack hanging from a rafter. It usually carried three or four rows of wooden horizontal pegs, sometimes of iron set on a slant, one in front, one on the reverse side. The

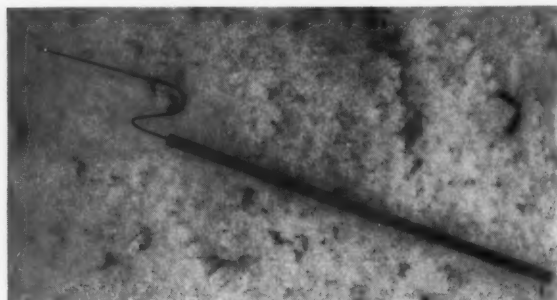


Fig. 1. Lamp Chimney Pole.

chimney lamps were hung on these pegs, so there would be a double row of chimnies on each horizontal pole. The pole, figure 1, was used to reach up to the rack and bring down a chimney lamp on the forked end. This is not a necessary tool, just one of the ingenious devices that Americans have always made for their own use. It eliminated climbing on a stool! This came from one of the wonderful old country stores where you could buy anything from an apple-peeler to red flannel to a set of dishes or some baking soda. If they didn't have what you wanted, they made it for you!

Figure 2 is a funnel cake tin. I found this locally and it came from a Yankee-Mohawk-Dutch Family. In the October 1952 National Geographical Magazine, page 505, is an article, Pennsylvania Dutch Folk Festival by Maynard Owen Williams, is a photograph with the caption: "A Kutztown Housewife Fries Funnel Cake." Although the batter, in the picture, is being poured through an antique utensil called a "flint" it states that "a funnel serves the same purpose; hence the name funnel

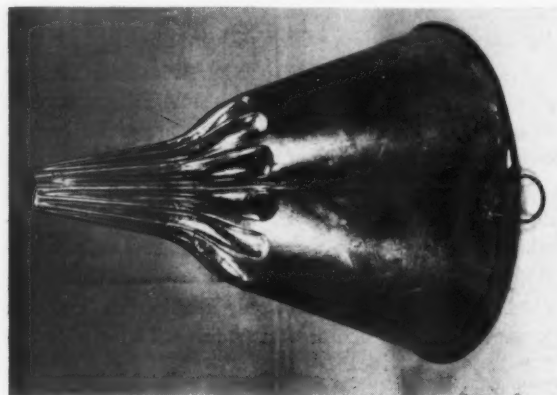


Photo by Robert Allen McGregor

Fig. 2. Funnel cake tin.

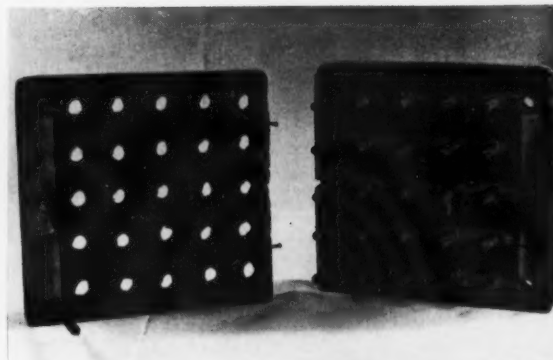


Photo by Robert Allen McGregor

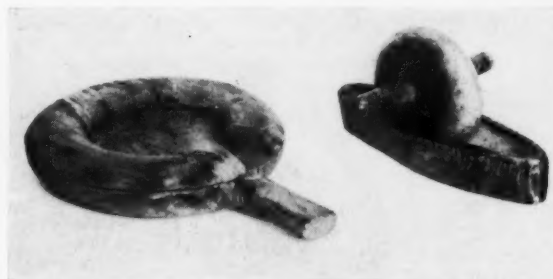
Fig. 3. Whatsit identified as cherry-pitter.

cakes." "Fried in fat, the cakes are eaten with jelly and powdered sugar."

Figure 3, Palatine (Mohawk-Dutch) Whatsit. I brought this from a dealer, and believe the origin is one of the families who settled along the Mohawk River in the 17th century. I have had many guesses as to what it was, from cherry-pitter, game, to loom. Some of you will recall this item on the whatsit table at the Spring Meeting at Staten Island. The box lunch that was served at lunch during the meeting contained some very large cherries and you may recall that the item was tried out by putting a cherry in one of the depressions and inserting the top over it and pressing down. It worked like a "charm." So we are quite sure now that it is a cherry-pitter, a rather ingenious homemade one!

Wooden Household Devices

GEORGINA Y. WHITEMORE



THE device on the left is a wooden bedpan, 11 inches in diameter with a 5 inch handle. The base is made from one piece with the added upper part.

The "boat" type herb grinder on the right is made of burl. The "boat" is 12 inches long. The revolving wheel is 6 inches in diameter. The total width is 8 inches.

